DESIGN

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THE MUSEUM A SOURCE OF INSPIRATION

Calendars made by Students of Design

The Metropolitan Museum of Art *Ethelwyn Bradish, Instructor*

DURING the past two decades, art teachers have realized increasingly the value of having the right kind of illustrative material to use in their work. They know that creative power grows in quality in proportion to its opportunity for growth; that association with fine examples of line, tone, and color has greater influence on taste than any amount of academic art teaching. Conclusions of this kind were responsible for starting the Saturday morning Museum Study Class in design two years ago.

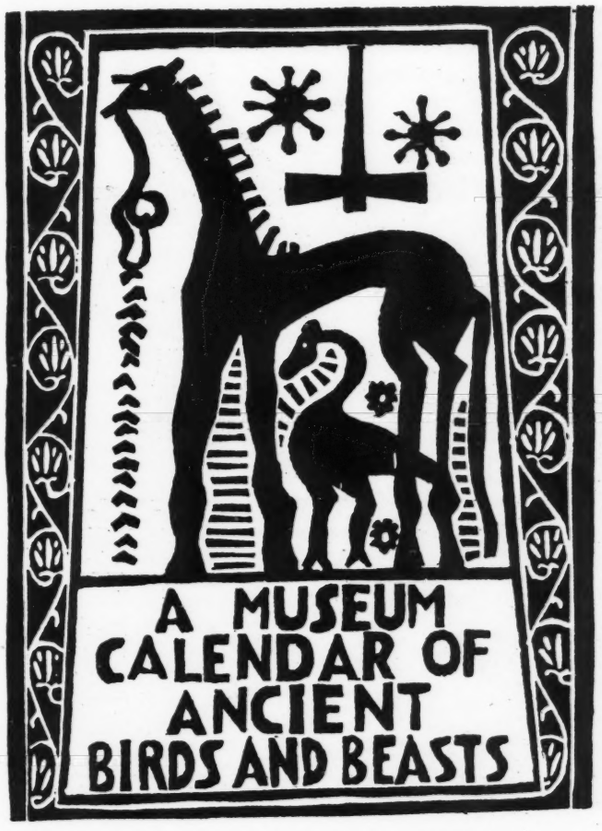
A group of public school students from junior and senior high schools who, in the opinion of their teachers, have shown more than average ability in art are given further opportunity than the school classes afford to study design at the Metropolitan Museum of Art. They are guided in this study by two museum instructors, who meet the class from ten to twelve o'clock on twenty Saturdays during the winter. The students are encouraged to choose any form of expression in design which interests them or about which they want to know, for it is hoped that this experience will supplement and develop the creative work which they are doing at school. In such a way, additional opportunity for practice is offered freely and amid the most inspiring surroundings. During the two winters the class has been in session, the most popular types of study chosen by the students have been design for textiles of every sort, costumes and stage settings, and any form of graphic art suitable for posters or book illustrations.

Design suggested by Egyptian Sarcophagus, Late Empire, by Senior High School Boy

The first problem decided upon last year by a group of ten was a museum calendar of ancient birds and beasts, as it seemed to offer a greater chance for research in the galleries than anything else under discussion. Since it was to be a museum calendar they thought it would be interesting to have the motives for the twelve months represent as nearly as possible various collections in the Museum, not only arranged chronologically, as far as the history of art is concerned, but also with subjects chosen suitable to the year's seasonal changes. For purposes of unity, the motives were limited to birds and beasts. There was great rivalry among the boys and girls in the group to see who would be the first to find suitable ideas among the Museum objects. The planning of a good design was the next step, and more difficult for the younger members of the class who had had very little experience in original creative work. An Egyptian sarcophagus, Greek pottery of the sixth century B. C., a Limoges enamel, and an Indian miniature were among the first objects which stimulated and furnished ideas for designs. Limitations of space allow the inclusion as illustration here of only six of the months, together with the cover of the calendar and the Greek vase which was its inspiration. These I hope will demonstrate the efficacy of such a project, culturally and creatively. Suitability of subject to the season necessitated prolonged search among the actual objects in the various collections. Happy indeed was the young girl designing December when she found two charming deer on a French eighteenth-century lacquered cabinet. An equally fortunate discovery was the Indian miniature with its spirited group of elephants equally appropriate for August. A mounted horseman from a sixth-century Greek black-figured cup was chosen as the design for April by a young boy who adored drawing horses. May was illustrated by a winged bull—one of the four symbols of the Evangelists taken from an enamel and chosen as a suitable idea derived from Byzantine art. The most surprising choice of all was a prancing Romanesque lion de-

Courtesy of the Metropolitan Museum of Art

Athenian Funerary Urn, Eighth Century B. C.



Cover, design suggested by Athenian Funerary Urn, VIII Century B. C., by Senior High School Girl

Design suggested by Lacquered Cabinet, XVIII Century, by Junior High School Girl

Design suggested by Greek Amphora, Early VI Century, by Junior High School Boy

Design suggested by Indian Miniature, XVI Century, by Junior High School Girl

Design suggested by Aquamanile, German, XII Century, by Senior High School Girl

Design suggested by a Limoges Enamel, French, XII Century, by Senior High School Girl

rived from a German bronze aquamanile of the twelfth century. It evidenced all of the spirit of the age as well as that of the student who designed it. The cover design was derived from a Greek geometric funerary jar of the eighth century since it suggested both birds and beasts in its nicely arranged symbols.

During the weeks of research required in such a problem, students become conscious that although the medium of expression may be totally different in various countries, because of differences in beliefs, there is little variation in standards of good taste as far as the spacing and tone are concerned. It is this close study of and contact with the objects which yields the greatest benefit. The necessity of knowing what to look for and the concentration upon the object which furnishes the idea are the valuable things. Several of the class who had never thought of any art expression other than their own became interested in reading and in further sketching of the actual objects beyond that required in the class time. Others were made aware of the necessity of showing the essential character and quality of Egyptian art as differentiated from Greek, and of mediæval art as compared with that of eighteenth-century France. The final choice among the large number of designs submitted for the calendar was limited to those which best measured up to standards of originality and good spacing as well as the suitability of subject to the month chosen to be illustrated.

The designs were then transferred to pieces of battleship linoleum. Perhaps the most difficult technical part of the project was the cutting of the words and numbers. Ordinary gauges No. 1 and 2 and a blade of a safety razor proved to be the most effective tools. Some students became quite expert in their use, but others found it necessary to recut the calendar part several times to meet the standard of excellence required. Great care had to be exercised in designing the inscription and figures, which must be reversed in order to have them read correctly. Each student printed his designs by hand pressure, to see that there were no mistakes, before tacking them on blocks of wood ready for the press. The block, including the linoleum, had to measure exactly the height of printer's type in order that the calendars could be printed by an expert printer. Hand-made Japanese paper was chosen, a deep red orange for the cover and cream white for the leaves of the calendar, which harmonized well with the black ink and the black cord used for tying them together. This calendar was but one of many problems taken up during the winter.

Although the Museum is most interested in giving this additional opportunity to the gifted public school child who could not otherwise have it, this is not its primary object in giving the course. It is rather to demonstrate to teachers of art what a source of inspiration the collections offer for practical problems in design. With this object in mind, small exhibitions in which various problems suggested by the collections are displayed have been shown each year. It was in such an exhibition that the calendar of ancient birds and beasts was shown.

PARK CASINO

A variety in subject matter, treatment and color schemes mark these designs which were suggested by American life.

SPRINGTIME

This group of textile designs were photographed directly from originals and show the joyous spontaneity and versatility of Miss Wieselthier's work which is ever present in her creative work whether textiles, ceramics or interiors.

Isle of View

Textiles executed by Richard E. Thibaut, Inc.

MODERN FABRIC DESIGNING

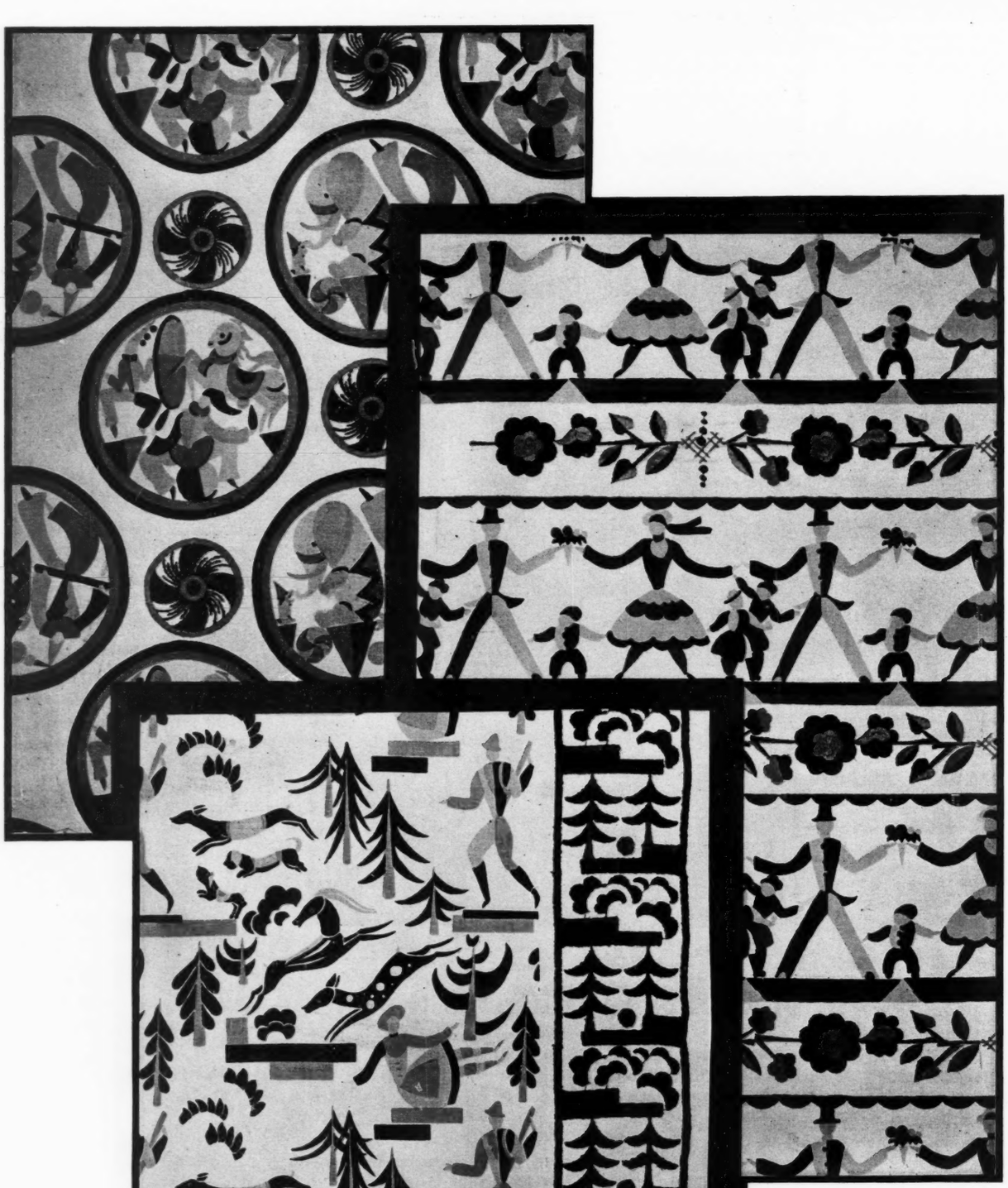
Photographs from Contempora

Vally Wieselthier

FABRIC designs as a rule have to serve two different purposes: either for fashioning women's clothes or for decoration. In the end, both purposes are the same:—to beautify—either the woman or the room. Sometimes it is both, as I feel that a beautiful woman looks much more beautiful in an attractive room. It is my feeling that every woman should have a room, a surrounding, that fits her as well as her dress. The choice of the room may be even more important, for it cannot or should not be changed like a dress. It, therefore, must really fit the character of the person who lives in it. The furniture is a serious thing and the draperies, curtains or upholstery materials—in a word, the fabric should give the color and gaiety to the room. I like to compare the furniture of a room with the trees in a garden and the fabrics with the flowers. A garden without flowers looks sad and so does a room without a colorful fabric.

It is easy to see how much these things are able to change the whole impression of a room. If you once try to use any dark, let's say grey, material and then later put some very colorful fabrics, I think you will hardly recognize the room as the same place you saw before. Colorful fabrics, then, have a very important part to play. You can make any place look gay and happy if you use gay and colorful materials. The duty of fabrics (I speak here of printed materials and special linens; there are other materials, of course, that have to look more important) is to make one feel gay when surrounded by them.

Nevertheless, they are to be chosen with the thought of durability in mind. A dress is cast aside at the same moment when a new fashion arises (which today is often) but a curtain or the upholstery of a chair has to be looked at for a longer time—at least for the length of their durability. They, therefore, should be amusing, but at the same time



Textiles executed by F. Schumacher & Co.

restful, so that you don't get tired of them too quickly. This is why it is sometimes possible to use a decorative design for fashion purposes, but never to use a fashion design for decorative purposes. Some of the designs shown in this number of DESIGN are for children's rooms and I think these especially should be as gay as possible in color

DESIGNS FOR TEXTILES — VALLY WIESELTHIER

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DESIGN

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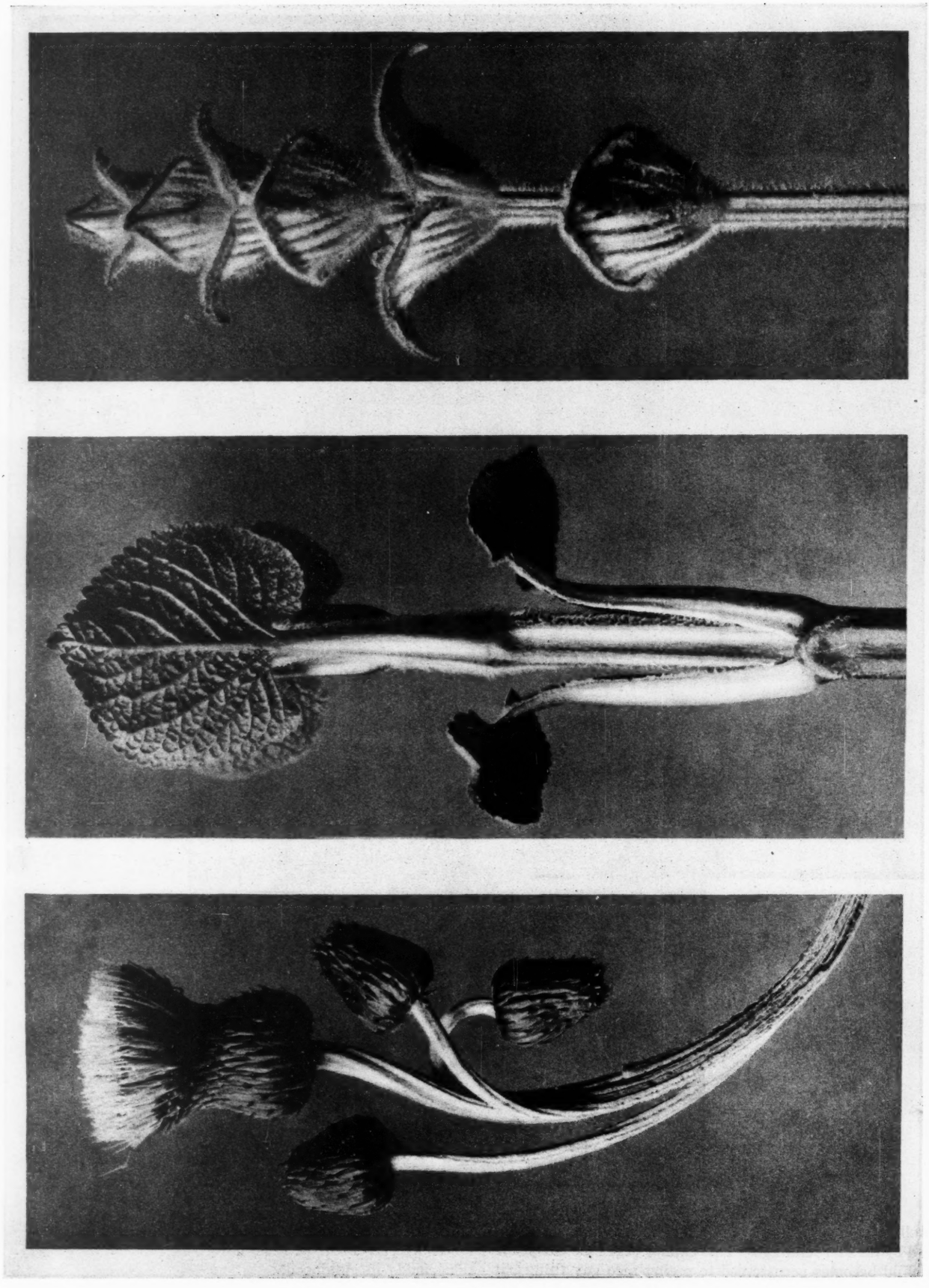
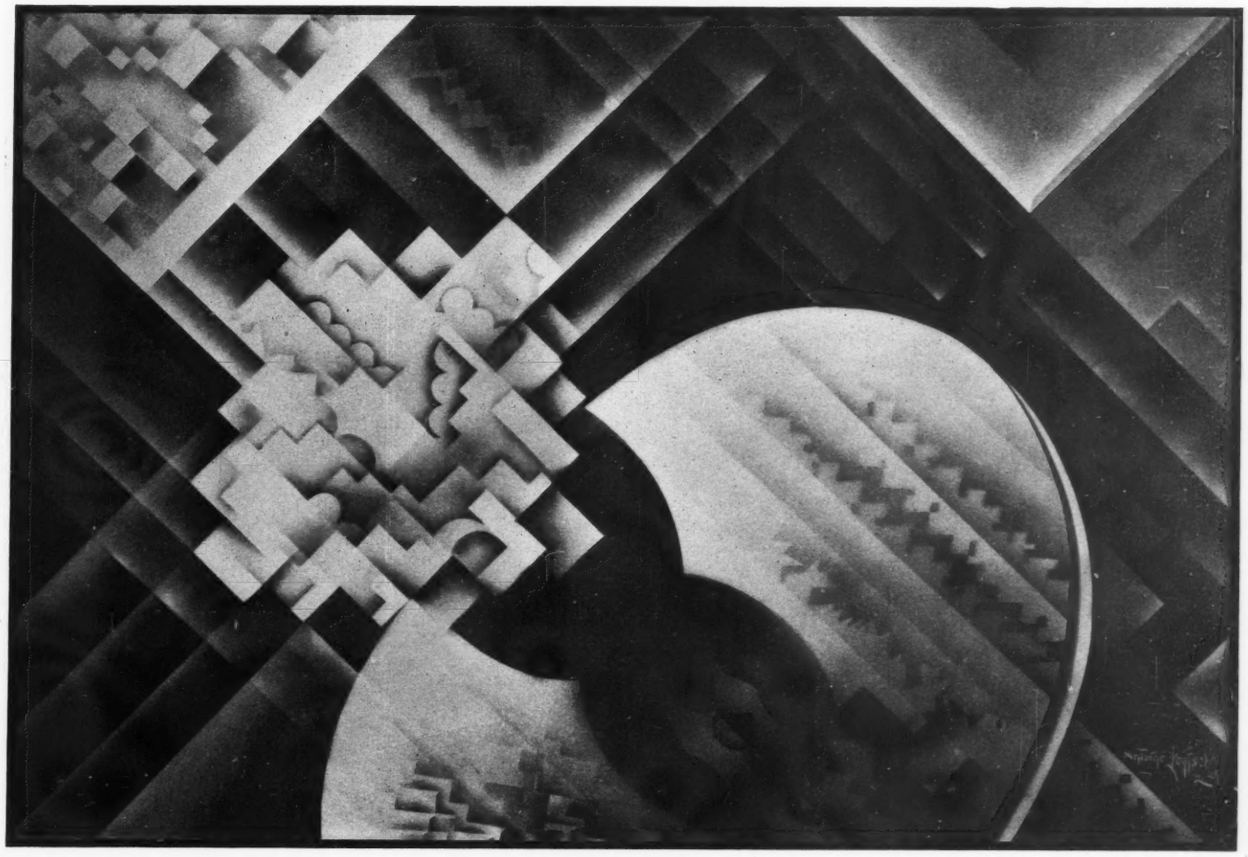
Textiles executed by F. Schumacher & Co.

as well as in design, for a child should be amused and inspired by its surroundings. This cannot begin too early, for if a child becomes accustomed to seeing nice gay things, it will love them all its life. It is easy to realize how our tastes which remain with us, have been affected by associations made in childhood.



Nature forms like these should furnish much material for the designer. Reproduced from "Urformen Der Kunst" by Blossfeldt.



Roses

THE AIR BRUSH DECORATIONS OF ANTOINE JENISCH

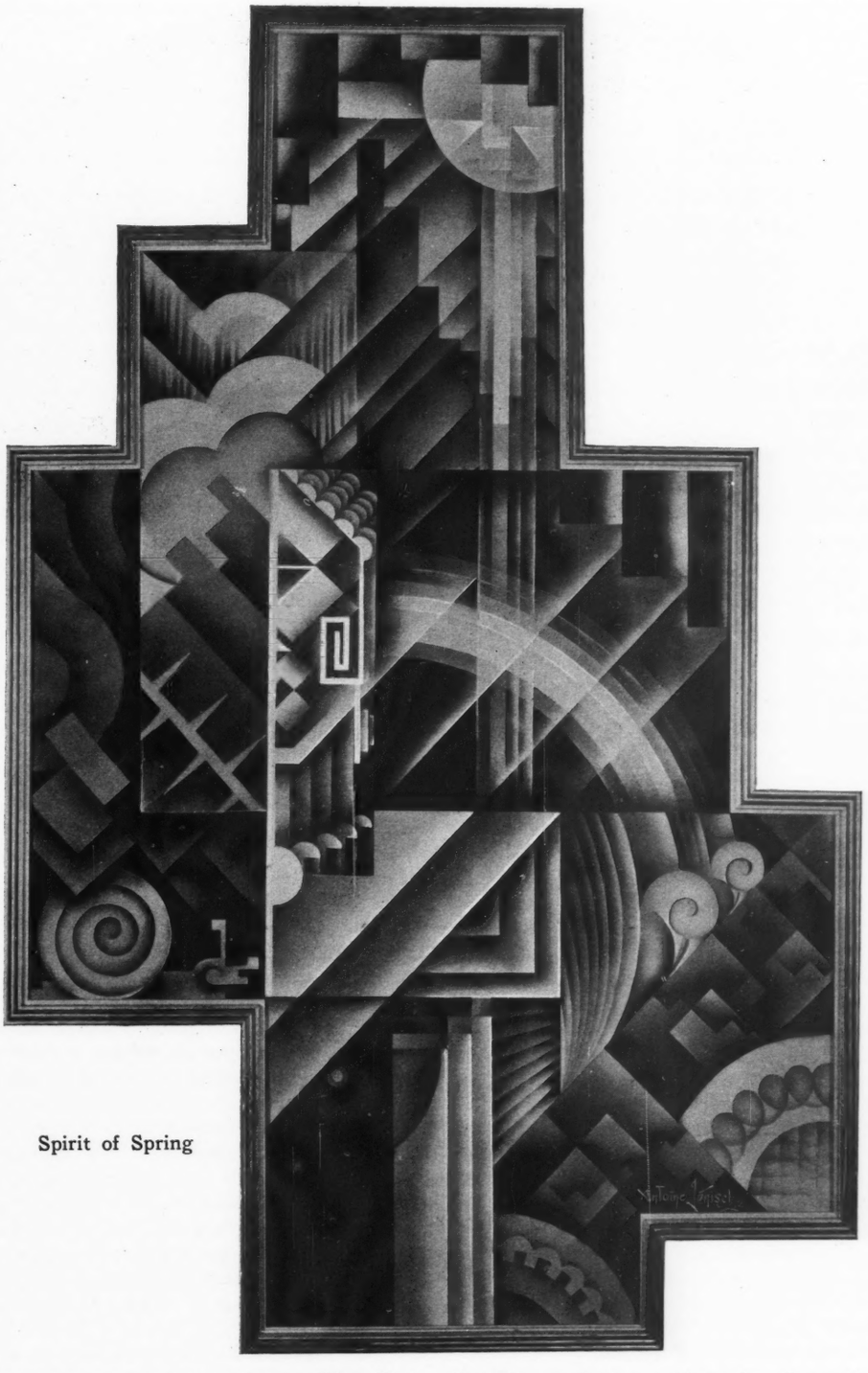
Gustave L. Becker

THE widespread mental revolution generated by the World War has upset many traditions and beliefs. It has led Industrials, Scientists, Moralists and Artists alike, by heretofore untrodden paths to seek out new and better ideas, to supplant those which had become obsolete. Naturally the first attempts in any new endeavor are apt to be awkward and inadequate, as for instance, those of the cubist or impressionist painters. The above criticism and ridicule hurled at these innovators may have deterred many from following up and developing the possibilities latent in this direction. Now comes along an artist who courageously, and with free utilization of all modern devices, creates something that is fascinatingly beautiful.

We have long been told that art abhors the straight line or the angle. Yet since Einstein states that there is no such thing as a straight line, how now can art abhor it? And as to angles, how else is light, with its several color ingredients reflected, but in angles? And how different does a piece of scenery look when viewed from a different angle, or how changed when the light strikes it from a new one. To the keen and discriminating observation of our artistic eye there are to be found innumerable varieties of effect in the aspect of the same object or scene, when conditions of light intensity, angle of reflection and color blending are changed. We know how different a mountainside looks when viewed from the top or from the valley below. The aesthetic rules and regulations here too long kept us shackled to earth; but since man arose in aircraft, to fly like a bird, his mind has also learned to view many things from an inspiringly uplifted point of view—often reviving the accustomed perspection. Pertinent to this see Mr. Jenisch's "Downward" view of a "Skyscraper." It makes one feel almost dizzy, with the impression of a perilous depth below. One instinctively rushes out for some firm object on which to hold, or one steps back to a safe distance from the apparent abyss. By means of the skillfully yet peculiarly placed lines and colors, as well as light and shadow effects in his art works, Mr. Jenisch actually creates emotions within those who thoughtfully try to appreciate them. It may be that the old-school-trained executant artist will not get the most favorable impression when first contemplating these departures from all that is holy to his tradition bound soul.

But to anyone, artistic and poetic by nature, yet unhampered by prejudice, these inspirations of Mr. Jenisch will have an instant fascination, irresistable charm and appeal. We care not how, or by what new method he succeeds in giving us delight; we are grateful that he has

Trianon—Antoine Jenisch



Spirit of Spring

unforgetably infused into our consciousness something that will enrich one's very being. Mr. Jenisch's works we find catalogued in three groups, namely:

(a) Modern Air Brush Pictures
(b) Paintings
(c) Designs and Prints

In the first group are the ones entitled: (1) Vislettes, (2) Butterfly, (3) Voyage, (4) Roses, (5) Castle of Romance, (6) Ballet, (7) Trianon, (8) Spirit of Spring. In the second group are (9) September, (10) Downard, (11) Sunrise. The third group contains quite a variety of attractive modern creations for decorating catalogues or magazine covers and folders—also posters, etc.

Even in this department Mr. Jenisch has offered many refreshingly new and charming specimens, which should help to sell a book or magazine even before glancing inside of it. In gathering the total impression of Mr. Jenisch's art we would say that "What Debussy did for music, Mr. Jenisch has done for the modern painters' art." He has, through his art, expressed himself as being a person of both intellectual power and emotional refinement, aglow with enthusiasm for the high ideals he held for his endeavors.

Over-Mantle Piece used in The Pioneer Club at Los Gatos, California

COLORED CEMENT POTTERY—A FIRELESS PROCESS WITH MANY POSSIBILITIES.

Katherine M. Gillespie

EVERY age has been represented by its pottery; it has told the story of the past as no other medium ever did. Its uses have extended to all religious and social functions and have been the art expression of the people; their poetry; expressing their ideals. There is a primitive psychology about pottery making, unlike the influences derived from other sources of art work, owing to the state of semi-concentration of mind one automatically falls into while modeling objects which have no positive expression.

Modeling and producing hand-made pottery molds the mind into more spiritual channels and has been known to change one's whole point of view. When Man first began to make pottery his mental development must have gone ahead in leaps and bounds. There is no avocation or occupation, for that matter, more inspirational and instrumental in bringing out one's creative ability than pottery making.

All children should have a certain amount of modeling and even producing. Children love to create and for a child to have his or her tile or bowl rendered everlasting through some medium, is very encouraging. In many cases however, it is impossible to do ceramics because of the lack of a kiln or firing facilities. For this reason work with concrete has been found valuable and worthy of serious consideration. From a commercial and economic standpoint, there is no medium that quite equals concrete in producing garden decorations, doorstops, bookends, candlesticks, lamps, tiles of all kinds, plaques and figures.

To date there has been nothing discovered to counteract contraction and expansion, due to moisture, heat or cold, which causes cracking. Marble dust added to concrete, makes it more elastic, and at the same time reduces its weight. Glue molds cannot be used in the production of fireless pottery. The action of the alkali in the cement, on the animal elements contained in the glue, produces a soapy substance which causes disintegration before the concrete has had time to harden, rendering an unpleasant surface. A hard oil, such as beef or mutton dripping, mixed with an equal part of kerosene is best for oiling the molds which are used in producing fireless pottery. The mordant which is used to set the colors in concrete, is composed of a half-pint of 30% acetic acid, and three ounces of copper sulphate.

Place copper sulphate in a granite vessel, add one pint of boiling water. Set over a slow fire and simmer until crystals are dissolved. Allow it to cool and add six pints of cold water. Then pour in acetic acid. One need not be an artist or sculptor to produce something beautiful in fireless pottery. There are many books containing lovely designs which can be secured at any school supply house, or it isn't necessary to look any farther than DESIGN—the magazine in which this article appears, to find something beautiful, which, with a little ingenuity can be turned into a design for either a tile or bowl.

In Plate 3, there is shown a plaque with a modern group of figures. This type of design is particularly good and lends itself very well when worked in this medium.

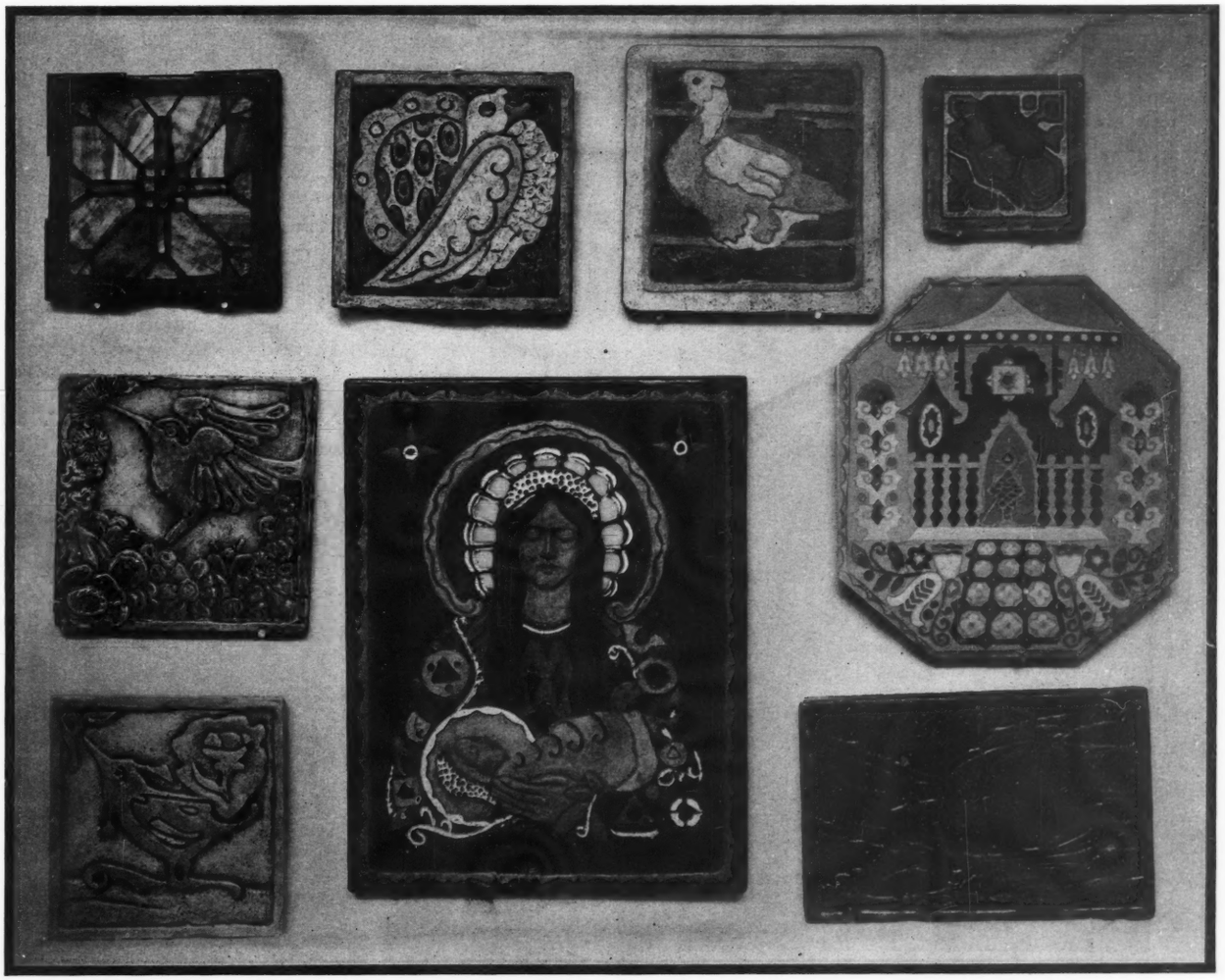
Following is the list of materials used in fireless pottery:

1 sack of gray cement.	1 yard of galvanized iron.
1 sack of white cement.	A few yards of No. 12 annealed wire.
1 sack of sand.	
1 sack of marble dust.	A few 8-penny nails.
1 pair of tinner's snips.	A metal-edged ruler.
1 sack of casting plaster.	A spatula.
1 sack of fine gravel.	A sloyd knife.
1 yard of ½-inch wire mesh.	A No. 1 Sable brush.
	A wire hairpin.

The colors used in fireless pottery must be of a mineral or earth base. They are in powder form. There is only one green which can be safely used. It comes in three shades, light, medium and dark. This is a lime-proof green and it is called Chromium Oxide Green. Also in buying Venetian Red, the worker must insist upon *red oxide*. Following is a complete list of colors:

French Ochre.	Ultramarine Blue.
Orange Mineral.	Chromium Oxide (Lime-proof green, medium).
Burnt Sienna.	
Red Oxide Venetian Red.	Burnt Umber.
Prince's Mineral.	Lamp Black.

We will begin by making a tile, done in the most prim-



Pupils' and instructor's work executed in Miss Gillespie's design class at The San Francisco Institute

itive method as in Plate 1. The first step is to select a modeling board which is absolutely straight, one which when viewed from all angles, is without a warp. Mark upon the surface the size and shape desired, then apply the clay in small bits, pressing down firmly until the desired depth is acquired. With a metal-edged ruler scrape the surface clear of all unevenness. It is then ready to receive the drawing. The drawing can be either free-hand or can be first drawn on paper and transferred. No carbon or transfer medium will be found necessay. Sufficient impression will be made on the moist clay if the drawing is lightly traced over, through the paper, with a pencil.

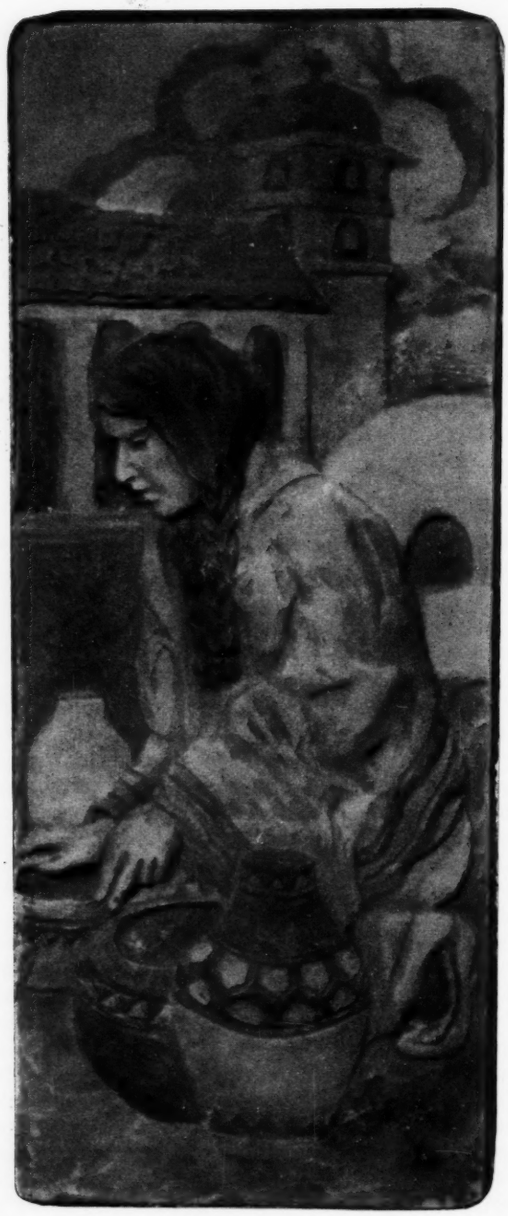
The design should be bold and free from too much detail. It would be well for the beginner to hold the scheme down to not more than three colors. An 8-penny nail, the point of which has been rounded by filing, makes an ideal tool for this type of modeling. As this tile is to have a design with incised outlines, the nail is used to make the incisions in the clay. This is done by holding the nail perpendicularly and with a light pressure so as to make a depth of about a sixteenth of an inch deep; it is drawn through the design, being careful to keep the outlines an even depth throughout. There will be a slight burr of clay on either side of the incision, caused by the nail displacing it. This can easily be lifted off with the sloyd knife. The design will be more pleasing if all incisions are held within the margin line.

The model is then placed on the work table and surrounded with pieces of lath an inch and a half wide, which have been sawed to fit and oiled. They are held in place by pressing pieces of clay firmly against the sides. If the clay model is three-fourths of an inch thick, there will be an enclosure three-fourths of an inch deep. For a slab of that thickness, six inches square, there will be required about two-thirds of a pint of water. Place water in a pan and add the casting plaster by sifting slowly into it. Shake the pan occasionally, but do not stir. When the water ceases to absorb the plaster and it piles up on the surface, shake it down by tapping pan on table. This will distribute it. Continue this until a channel can be formed through the mixture by drawing a stick through it. Fill the enclosure and shake the table so that the plaster settles evenly. It takes from twenty minutes to half an hour to harden.

After removing the cast from clay, it should be placed in a warm spot and thoroughly dried. This can be done very quickly by placing in an oven of about 130 degrees Fahrenheit. The cast is then shellacked and set aside to dry for about twelve hours. It is then placed in water for half

Pioneer

Plate 4. Early women of California, duplicates of two of a set of tiles used in the arcade of the Western Women's Club in San Francisco.



Mission Indian

an hour, at the end of which time it is removed and wiped dry with a cloth. It is now oiled and ready for use. The oil should be applied with a brush very sparingly. If too much is left on the mold, it will register on the finished work. The best way to apply it, is to brush it on, then remove all that is possible with the tip of the brush which has been wiped free of surplus oil. It is well to have the color palette mixed, ready for use when the mold is oiled. If left too long exposed to the air, it will dry out sufficiently to absorb the moisture from the cement, causing a bubbly surface when finished.

To mix the color palette, three parts of white cement is used with one part of marble dust. The marble dust can be eliminated where there is a reasonably cool climate. It is sometimes hard to procure and the only reason for its use is that it makes the mass more elastic and not so susceptible to heat and cold, taking care to a certain extent, of the con-

Plate 1. Tile done in the most primitive method

Plate 2. Replica of a Madonna, called "Flight into Egypt"

Plate 5. Figure produced in a piece mold

Plate 3. Decoration panel modeled in the modern way

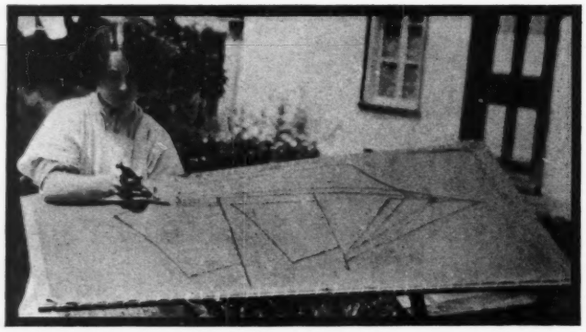
traction and expansion. Add sufficient water to white cement to make a standing mixture. Place a sheet of galvanized iron on the work table for a palette on which to mix it. There is one fact which the worker must always bear in mind. There must always be four times as much cement as there is dry color used, to make it hold together. There can be as much more cement added as desired, but not less. Each color is well kneaded into the cement with a spatula. If a tint or shade is desired, more or less cement can be added. Sufficient mordant is used to thin each mixed color to the consistency of cream. Colors can be mixed together so that the full range of color can be secured.

The colored cement is applied to the surface with a No. 1 sable brush. Care should be taken while applying the mixture to the mold, as too much brushing removes the oil from it and causes the tile to adhere. The better way is to deposit sufficient mixture in the center of a boundary, then with the brush spread it gently toward the edges. When the surface is completely covered with the colors, the mold is then again surrounded with the pieces of lath, a small amount of gray cement is sifted over the surface of the colored cement; this makes it firm enough to hold up, so that when the concrete is poured upon it, the colors will not spread, leaving a blur on the finished tile.

One part of cement is mixed with three parts of sand, and one part of marble dust, if necessary. Sufficient water is added to produce a mixture which will spread. This is poured over the prepared mold. If the tile is more than five inches square, a piece of wire mesh is cut and pressed well into the concrete. If it is to hang up, a loop of wire can

(Continued on Page 160)

CRAFTSMANSHIP OF OLD QUEBEC



The first step in making a hooked rug

A piece of home spun

Courtesy Canadian Pacific

A suggestion of a more modern note is given in this large decorative hooked rug

One may still see near old Quebec the industry and craftsmanship which characterized a period before the Industrial Revolution when man put something of himself, his expression, his ideals, into his work. How stimulating to realize that in America persons are still enjoying the pleasure of converting simple natural things into finished products.

Basketry too is a luring art in French Canada

Photo from Restoration at University of Pennsylvania Museum

THE HEAD DRESS DESIGN OF TWO REIGNING BEAUTIES OF ANTIQUITY.

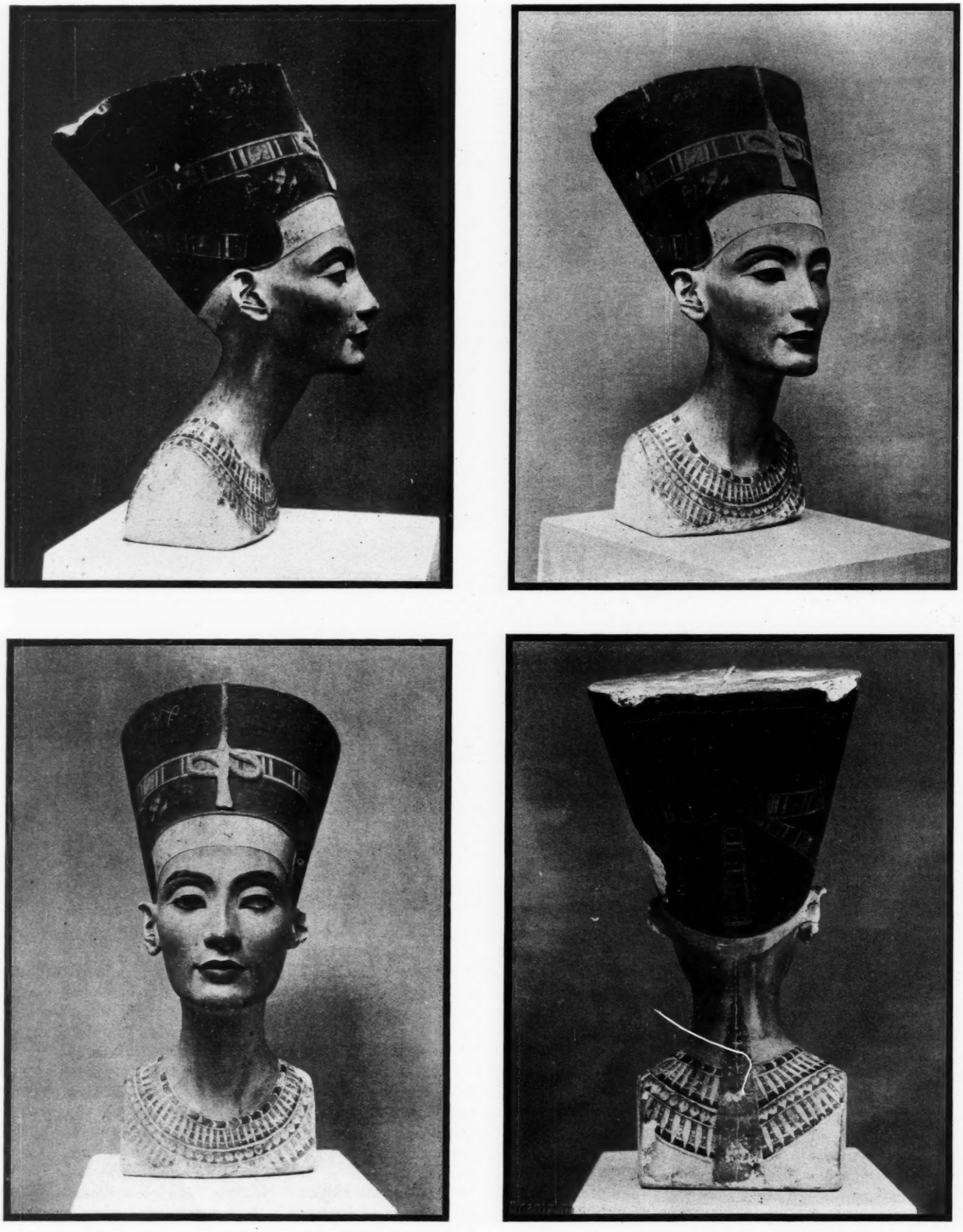
Ralph Fanning

ARCHÆOLOGISTS the world over have always found it necessary to make much of minute and, in themselves, trivial designs. Thus it has become quite the usual procedure to attempt to reconstruct a past civilization from safety pins, sewer pipes or equally prosaic remains. Imperishable findings, valuable and illuminating as they may be relative to the point in question, are often devoid of any Art interest. This has been far from the case in two of the most sensational findings of recent excavations.

To what is commonly believed to be the centers of the oldest civilizations have come what is left of the worldly splendor of two ancient queens. The bodies of these lovely ladies have long ago disappeared but the trophies of their vanities and their adornments remain. That they were reigning beauties there can not be the slightest question. Their tombs were filled with treasure in gold and precious stones which was formed into some sort of personal decoration. What is probably the very earliest existing evidence of artistic design in hair-dressing is that of Queen Shub-ad. The golden and jeweled fragments were found in the Royal Tombs at Ur and are shown in the photograph restored by the University of Pennsylvania Museum. The head was copied from a Sumerian statuette in the Louvre and the hair restored after the best Sumerian tradition of 3500 B. C. The valuable findings were the result of the Sixth Campaign of the Joint Expedition (British Museum and University of Pennsylvania) in 1927-28. In this expedition the Royal Tombs in the pre-dynastic cemetery were uncovered and the treasure of Queen Shub-ad brought to light.

The Queen's body was found in a stone vault within which a wooden bier supported the corpse. Over the upper part of the body there had been, no doubt, a fabric heavily embroidered with beads of agate, carnelian, lapis and gold. The fabric has vanished but the more durable gold and jewels were found. There were three gold pins, three lapis cylinder seals and gold amulets. A collar made of gold and lapis triangles and small beads was probably about the neck of the Queen. Ten gold finger rings were found and a pair of knee bands or garters of lapis and gold beads.

It was the ornaments of the hair that surpassed all else in richness. Either the natural hair of the dark skinned queen was very abundant or an artificial wig supported a gold ribbon which was turned around the lower part of the head and held the gold leaves and jeweled flowers. Large double ear-loops of heavy gold hung on either side of the face below the ribbon. Holding the ribbon bands in place at the back of the head, rose a broad comb-pin, very much like the shell or ivory combs worn by Spanish senoritas, but here again gold is the material both of the comb and of the seven large rosettes that are attached to each point of the comb with wire of the same material. In addition, four crowns were found in the tomb. It is difficult to conceive



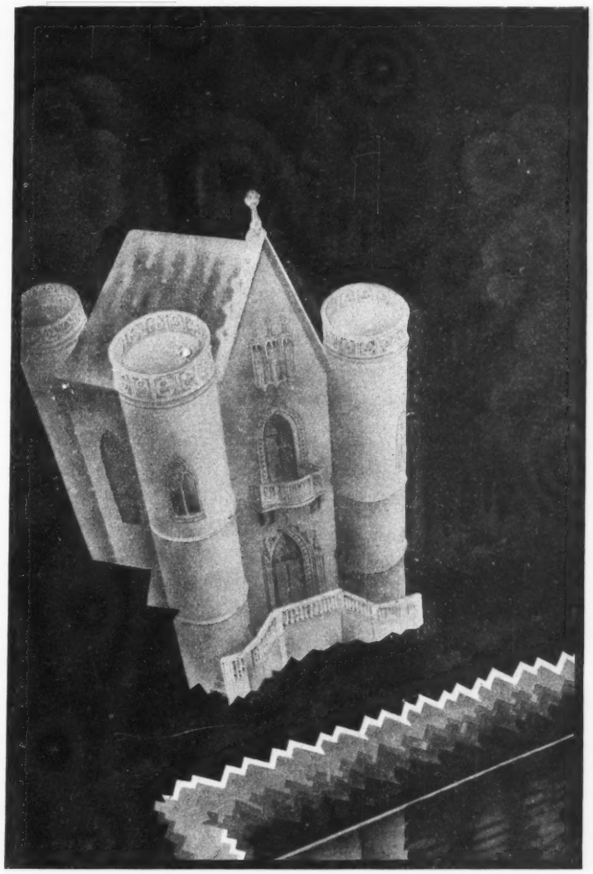
Neues Museum, Berlin

Four views of the head of Nofretete, Egypt's beautiful Queen of two thousand years ago, showing the simple elegance of her headdress.

how they could have been worn simultaneously, as probably they were not, but may have been for different occasions. One consisted of twenty gold rings attached to three strings of carnelian and lapis beads. A second is composed of twenty birch leaves of gold connected with the favorite red and blue beads. Another has eighteen gold leaves with tips of carnelian joined by two strings of beads. The most elaborate of all is one composed of fourteen gold flowers with lapis and white petals and strung on the beaded strand alternately with graceful three-petaled gold foliage with tips of bright carnelian.

The effectiveness of simple repetition of color and line produces an amazingly rich and sumptuous ornamentation that must have aroused the pride or envy of the court ladies of that ancient Sumerian kingdom whose capital was the long-forgotten City of Ur.

The second beautiful queen whose headdress design has come to light in recent years is very modern as compared to Queen Shub-ad. The Egyptian queen Nofretete lived in the days of 1375-1358 B. C., probably a good two thousand years after the Sumerian queen's jewels had been buried and forgotten. Yet today the two ancient beauties become rivals for interest in artistic headgears.



Castle of Romance by Antoine Jenisch

Nofretete's face has become familiar to us as has that of her poetic husband Ikhnaton, through the finds of the German explorers at Amarna, now housed in the Staatliche Museum, Berlin. Here is the beautifully modeled limestone bust, painted in bright harmonious colors, with eyes of rock crystal. Here is painted representation of crown and jewels rather than the actual objects, but the effect is even more entrancing than that of Queen Shub-ad. The designer of the headdress of Queen Nofretete was surely conscious of line and form as he built up the inverted truncated cone that the conventions of centuries decreed the Queen of the Nile must wear. A tight band of outturned yellow lining fits the lofty crown to the small skull of that slender throated royal lady. The delicate curves of shoulders, throat, chin and features are emphasized by the straight lines of the high dark expanding crown. At the first, carrying upward the axis line of the sensitive nose is the traditional emblem of power, the Egyptian hieroglyphic sign, pronounced "onk," which was taken over by the Copts as their emblem of eternity. This overlaps a band of alternating red and green rectangles outlined with yellow and with smaller spaces of the dark green showing through. The band crosses in the rear and is held by a pictured clasp of green while the free ends extent to either side above the ears. The shell-like ears are uncovered, but not a sign of hair shows. Thin red ribbons extend from the rear of the crown down the neck and back of the lady, falling over the richly jeweled collar of her close-fitting gown. Here the sculptor painted a wealth of jewels. Jade and gems and gold threads make an elaborate and colorful necklace by sequence of motives.

Such beauty does the painted bust of the young queen reveal, that one can well believe the reputed influence that she held over her husband Pharaoh. It may have been her charm, aided by the fascination of her jewels and headdress, that turned Ikhnaton away from the former traditions of the ancient land to inaugurate a new religion and a new rule.

In one of the bas-reliefs from the same excavations the queen appears with the same headdress. She sits upon a cushioned throne with one baby daughter in her lap while another plays with an ornament hanging from the crown. The ribbons flutter from behind. King Ikhnaton is shown sitting on a throne facing the queen, playfully tossing another daughter. The furniture and pavilion posts, hieroglyphics and the disk of the sun are all included in the composition of the small panel, but subordinated to the family group itself. It is one of the most humanistic scenes in the whole realm of Egyptian art, but the headdress of the queen is the keynote of the design, and recalls the rigid conventions of the unchanging art of Egypt.

COLORED CEMENT POTTERY

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be placed near the top, the ends of which have been embedded in the tile. In about three days the tile can be removed from the mold. This is done by placing the tile downward on the table, and then inserting the blade of the sloyd knife easily on all four sides. After removing, the tile should be placed in water for twelve hours, then allowed to dry twelve hours. Do this three times and it will be hard as a rock.

If desired, a contrasting color wash can be superinduced into the interstices by mixing cement and color the tone desired, and while the tile is still moist, the mixture is brushed in and well wiped off on the surface. Another way to finish is to allow the tile to get thoroughly dry, then brush it over with white shellac. When well dried a gasoline wash is brushed into it and wiped off. When strong contrasts are desired the tile should be left as it came from the mold. The gasoline wash is made by mixing color with white paint to the desired shade and reducing with gasoline to a thin consistency.

If the worker will recast the mold just described, another mold will be the result and when used will produce a tile with raised outlines. The outlines can be contrasting color or can be the same as the margin. This is produced by leaving all the incised lines exposed while painting in the boundaries, then add the outline color and finish as in the previous tile. This gives an entirely different effect to the same design. These tiles are very practical for decorations in tiled floors, etc., and have the effect of being very much more elaborate. This type of flat modeling, especially the first tile described, is particularly adaptable to the modern designs.

Plate 3 shows a decorative panel modeled in the modern way. This treatment should be kept rather flat, allowing the edges of the figures in the foreground to overlap those in perspective. The background is removed to a shallow depth, but there is no additional plasteline applied to the surface as in plastic modeling. The object is to keep all surfaces in one plane. Plate 2 shows a plaque done in plastic modeling. This is a replica of a Madonna, called the "Flight into Egypt," which was used in the Children's Ward of St. Mary's Hospital, in San Francisco. The other two panels shown in Plate 4, which are also done in plastic modeling, depict the early women of California, and are duplicates of tiles which were used in the arcade of the Western Women's Club in San Francisco.

This modeling is started in the same way as previously described. When the clay or modeling wax is modeled into shape, the design is drawn on the surface. Then with a sharp lead pencil or the point of a wire nail, the design is gone over and incised all around each boundary. Then by holding the sloyd knife at an angle from the design, a portion of the background is cut away, leaving the design in relief. The remainder of the background can be removed with the curved end of a hairpin, which serves admirably as a modeling tool. The edges of the design are then smoothed and any plastic surfaces can be built up. It can be as elaborately or as simply done as the worker desires so long as there are no undercuts which could cause the tile to hold fast in the mold. A piece-mold will be necessary where there is very elaborate modeling and deep undercuts. A very simply modeled tile can be accented by taking it fresh from the mold and after soaking a few minutes in water, the portion which is to be gouged out, is first incised all around with the sloyd knife or a very small chisel, and then removed in small pieces. This prevents breaking beyond the place fixed upon. Any tile larger than twelve inches square should be reinforced with two sheets of wire mesh and should have small gravel as well as sand mixed with the cement.

Plate 5 shows a figure twelve inches high which was produced in a piece mold. The figure was modeled in modeling wax, over one upright armature. For a small figure such as this where there are very few projections, complicated reinforcements will not be necessary. The wax alone will hold it quite firm. Strong linen thread was placed on the base of the model dividing it in three pieces. These threads were held in place securely by pressing them into the wax and sticking on additional pieces of wax which were smoothed over so as not to show on the model. These threads were long enough to extend well out on the table after being pressed in securely at the extreme edge, and also reach to the top where they were held in place temporarily with a small piece of wax.

A piece of tin was cut large enough and bent to make a wall with a space of about an inch from the largest part of the model. The tin was held in place by wetting cloths and wrapping several thicknesses around it. This also prevented any leakage of plaster. Casting plaster was mixed and poured carefully through a small trough which had been formed out of a piece of tin so that the plaster did not spread where it was not desired. This was poured through the opening at the top. Sufficient plaster was poured in to reach the top of the base of the figure.

This was watched constantly and when the plaster was hard enough to hold its shape and at the same time sufficiently soft to be easily dented with the finger nail, the tin was removed. The ends of the thread at the top of the model were held firmly while the end of each at the bottom was drawn upward, cutting the plaster base in three pieces. These pieces were not removed from the model until the casting was completed. The worker must always bear in mind while casting a piece mold, the previous pour must be allowed to get thoroughly hard and cold before adding more plaster. If any heat remains it is liable to adhere to the next pour.

The plaster surface at the top of the base was then oiled, threads were placed at the most obvious places. The worker will have to determine which places will release most easily. The threads were held in place as before. The tin was put again in place, plaster was again poured, the threads were drawn at the psychological moment, and so on until the whole figure was covered. When this plaster bulk had thoroughly cooled, it was well oiled, threads were placed on it to divide it in three parts. Another wall, large enough to leave a space of an inch between, and extend an inch above the cast was placed around it. Casting plaster was mixed and poured up to the top. The thread was pulled as before, leaving the model in its cast surrounded with a casting blanket.

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